

MASS ART MATTERS

A newsletter to the Alumni of the
Massachusetts College of Art
March, 1971

RECENT FACULTY PROMOTIONS

The President, the Faculty Council, and the Division Chairmen have made final decisions on the promotion of nine new faculty, effective academic year 1971-72. These promotions occur after approximately six weeks of deliberation between the Faculty Council and Division Chairmen.



Calvin Burnett

The following men and women, all full-time faculty, have been promoted:

Professor
Harris Barron, B.F.A.,
Associate Professor
Jeremy Foss, B.A., C.F.A.,
Associate Professor
Paul C. Muller, B.A., M.A.,
Associate Professor
David P. Davison, B.F.A.,
Assistant Professor
Marjorie H. Hellerstein, B.A., M.A.,
Assistant Professor
Arthur S. Hillman, B.F.A., M.F.A.,
Assistant Professor
Edward McCluney, Jr., B.A., M.F.A.,
Assistant Professor
Elizabeth N. Moore, B.A., M.A.T.,
Assistant Professor

President Nolan gave his recommendations to the Faculty Council meeting on February 24, 1971. The Faculty Council in turn voted to approve this decision. The names will be submitted to the Board of Trustees for final approval.

FEST-A-BALL

As part of the FEST-A-BALL week at Massachusetts College of Art, April 26 through May 1, we cordially invite you to attend our

COSTUME BALL

Date: Friday, April 30, 1971

Time: 8 P.M. till Midnight

Dancing and Refreshments

Parade of costumes at 10 P.M. Prize for the best costume.

The proceeds will establish a scholarship and aid fund. For information please contact Beverly Washington or Robin Carter: 731-2340.

THE FIRST YEAR PROGRAM PROPOSAL

In February, 1971, Lowry Burgess, Chairman of Core Division, submitted to the Curriculum Committee of the Faculty Council a proposal concerning the first year or "core" program. After discussion and deliberation the Curriculum Committee, under the Chairmanship of Bruce Hawthorne, endorsed the proposal and has forwarded their recommendation to the Faculty Council.

The problem of the introductory experience in any field is taxing, but in the arts, since the collapse of the medieval guild system, it has been a dilemma producing arbitrary, tyrannical, or else willy-nilly individual solutions; but few, if any, institutional solutions which met artistic, societal, and individual problems head on. The Bauhaus was one notable exception, mainly because of the keen insight and power of Walter Gropius and Johannes Itten. Other exceptions have always been intuitive, individual teachers, not institutions.

The first year program has had a long and difficult history at the College. It has been beset by varying demands of diverse departments, classes of dinosaur size, a heavy load of academics, an impossibly fragmented schedule, and further aggravated by insufficient space and equipment. Add to these the large spectres of philosophical, social, and aesthetic crisis and the lack of a relevant body of universals and you have the formula for an educational disaster. It is only a tribute to individual teachers that good things have happened.

In the face of these problems, we must make some attempts to institutionalize solutions starting with the basic assumption that very good people, well paid with humane schedules, will make good programs and provide and create a powerful atmosphere of creative activity and concern. To begin to solve some of these institutional problems, we have created a four-fold program in the first year:

I. Three or four 3-credit elective workshops selected from a possibility of 16 workshops distributed in so-called 2D, 3D, and 4D areas. These workshops could be elected from a number of special areas.

II. One or two 3-credit electives in the Energy Resource areas are designed to give students direct experiences with tools, materials, and heavy equipment in the 2D, 3D, and 4D areas and also to acquaint them with the forming possibilities of various machines, materials, and processes. These basic offerings remain to be developed with the various departments although this year has been preparation for this idea and the idea has already been pursued with most of the people involved. Possible workshop choices might be:

3 Dimensional

Ceramics
Metal
Wood
3D Studio
(Sculpture)
Jewelry
Structures (Large Environmental)

2 Dimensional

Graphic Design
Printmaking
Photography
Drawing
Painting
Life Drawing
Watercolor
(Tempera, etc.)

4 Dimensional

Film - Video
Environmental Arts
Industrial Design
Drama - Dance

Other

Weaving
Fabrics Workshop
Critical Studies
Materials and Techniques

III. One or two 3-credit theory courses selected from four possibilities in 2D, 3D, 4D, and Perception.

These four theory courses would be intensive studios—seminar courses involving readings, practice, and discussion.

2D Theory - Elements and Contexts

This course would consist of the primary 2D theory developed at the Bauhaus by Klee, Itten, Albers, augmented by Monly, Nagy, Kepes, and Arnheim.

3D Theory - Forms and Organization

This course would consist of the study of various approaches to forms and organization of 3 Dimensional Space. There is a vast body of material which might go into this course from the writings of F. L. Wright, Corbusier, Froebel, Moore, Kahn, Lynch, etc.

4D Theory - Durations and Transformations

This course would consist of the study of time and time perception. It would range over broad categories of art, i.e., film, painting, architecture, sculpture. Developing various awarenesses and theory of time and duration. Possible books might include those by Kubler, Olsen, Toumlin, Eliade, Jung, and others.

Perception Theory

Would explore the vast complexities of psychological, philosophical, and existential problems underlying basic perception. This course might concentrate purely on color theory exploring the above problems in that area. Possible books might include those by Albers, Itten, Arnheim, Birren, Ehrensweig, etc.

IV. One 6-credit studio-seminar in the areas of attitudes and experiences toward creative activity.

The attitudes and experiences course is designed essentially to change attitudes about self and art and its interrelationship through active experiences with strong faculty. The teaching made here would change in that the instructor would become more a

NEW GRADING SYSTEM PROPOSED

The Scholastic Standards Committee, under the Chairmanship of Daniel Kelleher, recommends as a result of the Committee's work that the following grading system be used for all courses at the Massachusetts College of Art, effective September, 1971:



Daniel Kelleher
Chairman, Scholastic Standards Committee

HONORS - A designation initially proposed by the faculty member to the department faculty who may award honors recognition for exceptional performance in the course. Exceptional performance will be substantiated by a written statement from the faculty member.

PASS - A designation indicating full and adequate completion of the course requirements.

NO CREDIT - (No record.) Courses not passed will not be recorded on the permanent transcript. If the course is required it must be repeated.

INCOMPLETE - A temporary designation where the possibility of early completion of course requirements exists.

DEFICIENCY NOTICE - Students who do not receive credit in three-fifths of their courses will be given deficiency notice.

The committee will deal in later meetings with specific details relative to an honor graduate recognition. Effective as of this writing the Faculty Council has not made a decision as to whether or not they endorse this proposal of the Scholastic Standards Committee.

Committee members are Daniel Kelleher, Steven Stavros, Lee Kane, Bruce Hawthorne, John Cataldo, and David McGavern.

ALUMNI BANQUET

HOLIDAY INN

Grove Street on the Riverside Line
Newton

8 P.M., June 6, 1971

about nine dollars (\$9) per person

Reserve early, only 200 places

STUDENTS AND FACULTY
INVITED

Continued p. 4, col. 4

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College Counselor



Stephen Bruce
President, Alumni Association

MASS. ART MATTERS is a statement of the commitment of the current administration to the College, and also a tangible expression of the College's desire to maintain the best possible relationship with its alumni.

I am encouraged by the administration's willingness to share with us the accomplishments of the College in these changing times and sincerely thank Dean McGavern for his many hours of work in our behalf.

In welcoming this expression from the College we recognize the Alumni's responsibility to answer the question, "Does Mass. Art matter to you?"

Stephen Bruce
President, MCA Alumni Assoc.

COLLEGE ORGANIZATION

The following memo has been sent by President Nolan and Dean Cataldo to all sectors of the College community.

To: Division Chairmen,
Faculty Council
Administrative Staff, Student
Government Association

From: President Nolan
Dr. John Cataldo

Subject: Organizational Plan for Continuing Development of the College's Educational Program

Date: January, 1971

The purpose of this memorandum is to provide a review of the recent and current academic and studio offerings of the College and to present further organizational changes in keeping with the emerging needs of the College's expanding operations. In the spring of 1969 the memorandum, "Outline of Organization for the College's Expanding Programs" (J. Nolan), took note of the need for a flexibility in departmental and curriculum organization in enlarging upon the College's programs. At that time the philosophy was established of providing within the ongoing operations of the College opportunity for development of a broader range of study areas. Curriculum change through this current academic year has moved rapidly to implement this principle,

particularly through the availability of a variety of studio concentrations within a modular curriculum structure. In looking forward to our programs for the coming academic year, this policy should be continued to increase the variety of educational options for the student body and to provide increased opportunity for interdepartmental programs. The following additional changes to our curriculum structure and staff organization should be implemented for the coming academic year.

PART I. FINE ARTS DIVISION

A. Establishment of a Department of Sculpture with a corresponding inclusion in the curriculum of a studio concentration in that subject area.

B. The Dimensional Design Department be designated the Crafts Department to include Ceramics, Jewelry and Metal Working, Textiles, and Glass as component elements of a studio concentration in Crafts.

The Fine Arts Division will continue to have responsibility, in addition to the above, for the programs in painting and printmaking. The Fine Arts Division should initiate a studio concentration in Theater and Dance.

PART II. DESIGN DIVISION

The Design Division should move to expand its orientation beyond its current programs toward more offerings in environmental and architectural design. The Environmental Arts Division should be changed to a Department of Environmental Design within the Design Division. That program should build upon the beginning work in environmental arts for the coming academic year to include more engineering and technical methodology.

The Design Division should also initiate a studio concentration in illustration, in addition to its current studio concentration in Photography.

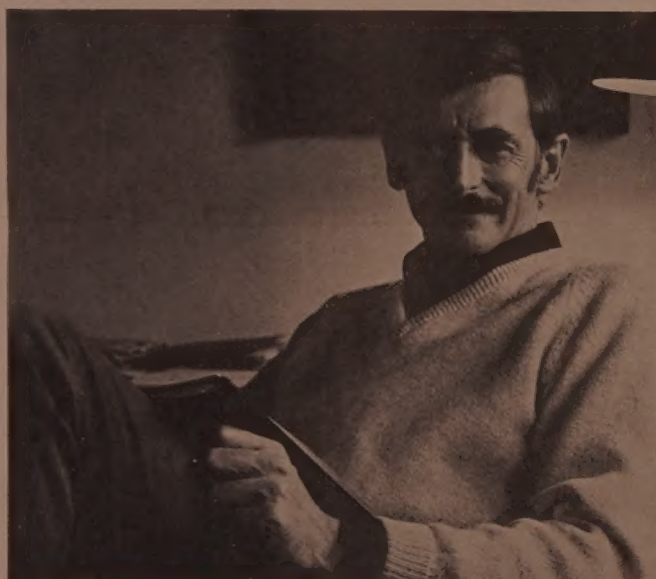
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TO THE ALUMNI OF
"MASS ART"

Any brief report on current developments at your College must take the form of dispatches from an expeditionary mission. The analogy is uncomfortably exact; MCA is moving into new, exciting educational and operational territories under the pressure of rapid expansion. Enrollment has increased 60% in the past two years. With that expansion has come many changes—enlarged curriculum, new faculty and administrative staffing, additional facilities—and with these changes have come the special challenges of doing the new for the first time. Change has become the steady-state mode of Mass Art's continuing operations, requiring (and receiving) the best efforts of all members of the College community.

Although it is impossible to detail all the developments in the College's programs which have accompanied this expansion, some deserve particular notice:

- an expansion of curriculum offerings to include concentrations in filmmaking, photography, environmental arts, and critical studies;
- marked reduction of fixed course requirements to allow elective combinations of inter-departmental programs;
- introduction of a dual major in art education and fine arts;
- establishment of a 30,000 sq. ft. annex facility at Overland Street;
- administrative staffing of full-time activities in admissions, financial aid, registration, and placement;
- initiation of an expanded exhibitions program (highlighted most recently by our excellent show at the new City Hall this fall);
- marked expansion of the faculty, particularly through recruitment of part-time teaching professionals;
- approval, by the Governor's staff, of the College's program for our initial facilities on the new campus (280,000 square feet of buildings);



President Jack Nolan

— initiation of campus architectural design with the active involvement of all members of the College community.

This period of rapid change could not occur without the external recognition and endorsement of the College's importance to public higher education. That endorsement is represented in its most concrete form by the Commonwealth's enlarged fiscal support of the institution's programs. Operating budgets have doubled in this period, with the dollars-per-student increasing from approximately \$1000 two years ago to \$1500 this year. Moreover, an additional capital outlay appropriation of \$400,000 for equipment has been provided to enable a substantive "retooling" of the College's facilities. These new levels of funding, although far from meeting our critical demands, are providing long-overdue substance for the College's growth. The accumulated needs are great, but a meaningful response to those needs has been initiated.

Of even greater importance are the resources of spirit which the College's new developments have elicited. Any new program, however well planned or supported, can fail without a common

will. With students, faculty, and alumni, I sense that combination of raised expectations, impatience with delay, and commitment to extra effort which is the earmark of a system on the move. Underlying this new spirit is a conviction shared by all: that Mass Art matters more today than at any other point in its history. In part, this is an effect of the now well-documented crises in contemporary society and the over-riding demand for a heightened quality of individual life in our technocratic world. In that pursuit, our College is in a uniquely propitious position as a public institution of the arts. We have an opportunity with our new growth to play a leading role in establishing a new life-quality. Few institutions are favored by such a critical matching of need and opportunity; that conflux constitutes a challenge we must all address.

In this context, the active involvement of our graduates is an essential element of our new spirit.

Times are a-changing; Mass Art is an important force for positive change; you are part of that force. Are you interested in joining an expedition?

GRADUATE STUDY IN
ART EDUCATION

The Massachusetts College of Art is now offering—under the direction of Dr. Algae Adams—graduate study in Art Education with two programs of concentration which lead to the degree of Master of Science in Art Education.

These programs were designed and implemented to fill a widespread need in the Commonwealth. Teachers in the field had been urging the College to offer graduate study.

Two kinds of needs were recognized:

- (1) Students with an earned Bachelor's degree in Art Education and Art who had teaching experience desired to further their professional education.
- (2) Students with a Bachelor of Fine Arts degree, or other Bachelor's degree in studio art who wished to take Art Education in order to become qualified and certified to teach.

The two programs were designed to fill these needs.

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Algae Adams
Director of Graduate Art Education

Jack Nolan

Beverly Washington
College Counselor

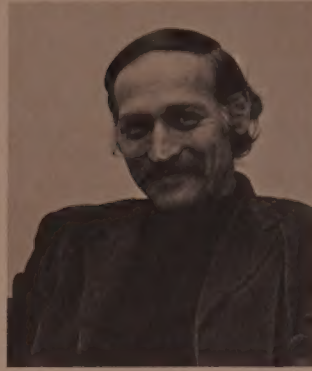


ALEX WISNIELO

Robin Carter
Director of Placement



Donald Lettis
Chairman, Art Education Division



Paul Fallon
Special Police Officer



CUE COMMITTEE SUMMER PROGRAM PROPOSAL FOR BOARD OF TRUSTEES

For the third year the Massachusetts College of Art has made extensive plans for a Pre-College Program designed to prepare special students for entrance into the College in September, 1971. Sponsored by the Committee on Urban Education (CUE) at the College, the first year 1969 summer program was funded by the Board of Trustees of the State College System and taught by William Brant, Jeremy Foss, and Daniel Kelleher.

The second year, 1970, the Board of Trustees again funded the program, and the instructors were Marjorie Hellerstein of the College staff and Mildred Curl, a specialist in remedial reading.

In order to more clearly meet students' needs in 1971, the CUE Committee has prepared a unique program authored by Calvin Burnett which comprises the main body of this report. Working members of the CUE Committee are Chairman Donald Lettis, Coordinator Beverly Washington, Calvin Burnett, Edward McCluney, William Brant, Marjorie Hellerstein, James Kenney, and David McGavern.

Catalogue Description:

Verbal and Visual Communications attempts to identify, strengthen, and broaden the student's existing communications skills and to help the individual discover and use his developing, interrelated abilities to improve control of both his out-of-school environment and future college work.

Course Aims:

1. To help the students make a successful transition from high school to college by determining possible communications deficiencies and assessing verbal and visual comprehension levels.

2. To create a class climate within which students will begin to approach full realization of their present communications skills and within which they will enjoy practicing such skills.

3. To assist in promoting each student's positive self-image.

Scope:

All CUE sponsored students will participate in the program unless extenuating circumstances make attendance impossible. To insure full attendance, program hours will be from 6-8:30 p.m., Tuesday, Wednesday, and Thursday for six weeks (May 17 - June 25, 1971). These evening hours are arranged in order to allow students to work at their full-time summer jobs (a much preferred approach would be the granting of individual stipends).

Two credits will be given to students who successfully complete the orientation course offered. Successful completion will depend on work quality, attendance, and general motivation. Whether or not credit is given will in no way affect the student's good standing nor will no credit be construed as a penalty of any kind.

PLACEMENT OFFICE ORGANIZES

"This is a letter of introduction to advise you of the organization of a permanent Placement Office at the Massachusetts College of Art." This has been the lead line for the large volume of mail sent from the office of Robin Carter, Director of Placement since October, 1970. In the process of informing people of this new administrative office, the locating of alumni, potential employers, and any resource and informational material will assist in making the Placement activities a productive student service at Massachusetts College of Art.

One of the most recent activities of the Placement Office has been coordinating a work-study program sponsored by the Art Directors' Club of Boston. The program also involves faculty members of the Boston area art schools. Faculty members representing Massachusetts College of Art are Thomas Burke, Robert Benson, and Paul Muller. The students participating are Jeanine O'Reilly, placed with the D-R Group, Rich DiFillipo with Finnell Studio, Fred Young with the Bresnick Company, Cheryl Eagles with Pearson, Guy and Weiss, Judy Walker with John Halberstadt, Steve Sakowich with Atkins-Riley, Joe Zio-bro with Bishop-Carrier, and Bob Orlando with Gregory Fossella.

The object of this work-study program is to provide professional exposure for these students over a two-week, non-compensatory period. With these trial programs, we hope to provide the basis for a continuing placement of this nature which would be available to all students in their areas of study. The Placement Office will act as liaison between the Art Directors' representative and departments interested in participating. We are open to any suggestions which you feel will contribute to this type of work-study project.

Other activities include cataloguing all potential employers with the hopes of being able to provide some type of descriptive information for our students and graduates. This includes a program of employer investigation; the purpose here is to find the various needs of any extensive sampling of potential employers and where a Mass. Art student or graduate might be hired. Likewise, a catalogue library is in process describing all national and international undergraduate and graduate art programs. For faculty, administrators, and graduates, we have collected information on grants available for research and further study.

Seniors are in the process of completing their placement forms. These forms include information on personal data, educational background, experience, etc. Also included are forms for letters of recommendation. In addition to the seniors, seventy-five alumni have received placement forms. A mailing was sent to 750 alumni December 11, 1970, informing them of

EDUCATIONAL TESTING SERVICE AT MASS ART

Subject to financial underwriting, plans are currently being developed for an Institute for Advanced Placement in Art to be held at the College this summer. This new program is being sponsored by the Educational Testing Service (E.T.S.), based at Princeton, New Jersey, using the facilities and equipment of the Massachusetts College of Art, under the guidance and direction of Donald Lettis, Chairman of the Art Education Division. For some time E.T.S. has offered advanced college placement to high school seniors in many academic areas. This will be the first time that such a program will be offered in art. The purpose of the institute will be to acquaint nineteen (19) senior high school art teachers with the new program so that they will be able to establish Advanced Placement courses in their respective school systems. The summer institute will continue in succeeding years to broaden its dissemination throughout the country.

The idea for Advanced Placement in Art first originated with Dr. Bernard Arnest, Chairman of the Department of Fine Arts at Colorado College. After convincing the College Entrance Examination Board that the idea was sound, Dr. Arnest began serious planning two years ago by forming an Advanced Placement Committee of prominent artists and art educators to work out a formal proposal. The committee consisted of Gordon Bensley of Andover Academy, Dr. Harlan Hoffa from Pennsylvania State University, Al Hurwitz of the Newton Public Schools, Dean Paul Brack, and Allan Kaprow of the California Institute of the Arts. After the program was approved, the committee approached the Massachusetts College of Art, seeking a site for the institute.

President Jack Nolan responded favorably to the proposal by E.T.S., assigning Donald Lettis to be the college's representative for the Advanced Placement Committee. Dr. John Cataldo, Academic Dean of the College, will act as evaluator/recorder for the institute, the Advanced Placement Committee will be its instructors, and the art teacher participants will be selected from school systems across the nation. E.T.S. is currently soliciting monies with which to fund the institute.

the new placement services. It was our intention through this mailing to locate alumni, resources, and needs of past graduates. To date there have been 125 responses.

The Placement Office is growing; defining objectives, deciding policies, and at minimal operating level providing at least resource material for any interested person. For these reasons, students, alumni, faculty, and administrators are invited to help define needs and coordinate resources.

MAN-OF-THE-YEAR

This year there are 805 students and 95 paid personnel at the College; nine-hundred people of whom roughly two-thirds expect a parking place in a lot that holds 100 cars.

The man that makes sense of all these demands is Mr. Paul Owen Fallon, Special Police Officer. Mr. Fallon's background includes three years of study at Boston University and other work at Carnegie Tech and Northeastern. In addition, he spent six years with the Pinkerton Agency as Assistant Manager of the security section in Boston.

His intelligent answers to problems, his indefatigable optimistic and cheerful outlook, and his unwavering belief in the people of this College all combine to make him the candidate for Man-of-the-Year at Mass Art.

The Editor unilaterally (but with everyone's agreement) confers that honor on Paul Owen Fallon.

GRADUATE STUDY (Continued)

In 1968 an Ad Hoc Committee of the Curriculum Committee made up of Mr. John Grepp, Mr. Charles Abbott, Dr. Kathryn Coghlan, and Dr. Algalee Adams, studied graduate programs across the country and analyzed the requirements for the degrees. A proposal was drawn up which would meet the needs of the profession, provide opportunity for both types of students indicated above, be compatible with the philosophy of the College, and be in line with Masters programs throughout the country. This proposal was studied and approved by the Curriculum Committee, the Faculty Council, and the faculty as a whole. The next step was to submit it to the Board of Trustees of State Colleges, where it was approved in January, 1970. From there it went to the Board of Higher Education. With the approval of this board, the College was authorized to implement the program in the fall of 1970.

The first applications were considered and 14 candidates were notified of acceptance in January, 1971. These students are currently active in the program. Five hold a B.F.A. degree, 4 a B.A. degree, and 4 a B.S. degree. One has a B.F.A. and an M.F.A. degree. Only four of the fourteen students received their Bachelor's degree from Mass. College of Art.

The second group of admissions are scheduled for the summer session. Applications for fall admission will be accepted up to April 15. By fall it is anticipated that 40 to 50 students will be in the program.

A Committee is currently at work on plans for a pilot Master of Fine Arts Program. This proposal will have to be processed through the same channels as were described earlier. If the proposal is ready by the end of this academic year, the earliest date of implementation, pending approval, will be September, 1972.

In December, 1970, a survey was given to 360 students at the College. The questionnaire was sponsored by the College's Ad Hoc Committee of the Board of Trustees and administered by the Dean of Student's office. Consultant to the survey planning and now writing the final report is Robert Owen of Dober, Paddock, Upton & Associates, Inc.

Following are excerpts from a preliminary draft report submitted to the Dean of Students in February, 1971.

I. FAMILY BACKGROUND OF STUDENT BODY.

The following information pertains to the family background of MCA students.

Student Age

The average age level of students is higher than for most 4-year residential colleges. 7% of the freshmen and 13% of the sophomores are 21 or older and 11% of the juniors and 8% of the seniors are 26-or older. There is no significant difference in the age distribution of women and men.

Student Sex

Excluding minor variations by class, there are twice as many women as men enrolled in the school.

Location of Parents' Home

67% of the parents' homes are located within the Route 495 area with 29% of these homes within the Route 128 area. 10-12% of freshmen and sophomore homes are located out of state—a significant increase over that of juniors and seniors. There is no significant difference in the home locations of men and women students.

Number of Siblings and College Status

Most students come from families with two other children. 67% of the students have no siblings in college and 25% have one sister/brother in college.

Father's Yearly Income

The average income of students' fathers is centered in a \$8,000 to \$12,000 bracket with an equal distribution of income in the \$4,000 to \$8,000 bracket and in the \$12,000 to \$16,000 bracket. Of those students who knew their father's income, 72% of the incomes were within the \$4,000 to \$16,000 range. There is a slight trend toward attracting students from homes of higher income. The effects of inflation on this trend are hard to assess.

Mother's Yearly Income

61% of the mothers do not work and the earnings of those who do average \$4,000 or less per year.

Father's Occupation

Of those students who knew what their father's job was or whose fathers were working, 34% of the jobs are white collar, 32% are skilled labor, and 24% are professional.

Financial Aid Received by Students

20% of the males and 30% of the females receive financial aid. The percentage of students receiving financial aid in each class is essentially the same. Average financial aid per student is: Freshman, \$454; Sophomore, \$587; Junior, \$418; Senior, \$367.

Parental Support to Student's Living or College Costs

42% of the males and 33% of the females receive no support at all regardless of their family's income, whereas 14% of the males and 23% of the females receive all of their financial support from their parents. The amount of financial support received by both men and women decreases with increasing class rank. Of the freshmen, 27% receive no support and 25% are totally supported as compared to seniors, 45% of whom receive no support and 8% are totally supported.

II. STUDENT LIFE STYLES.

The following information describes present student life styles with regard to their living, working, recreational, and study habits.

Location of Student's Home and Cost of Living

More than half of the student body with a higher percentage of males than females live with their parents. Correspondingly, a higher percentage of women than men rent rooms or apartments. The percentage of students living at home decreases slightly with increasing class rank. Almost 25% of the students living with their parents would prefer some other living arrangement. One can assume this is not possible for financial or parental control reasons. The remainder seem reasonably satisfied. 9% of the students are married and either rent apartments or own their own homes. Those students who do not live at home pay an average of \$75/month for rent and \$12/week for food. This is equivalent to a total room and board cost of approximately \$125/month. Women spend less per month than men.

Mode of Transportation Used to Travel to and from School

The largest percentage of students are dependent upon the automobile to travel to school. This increases with class rank from freshmen, of whom 23% drive and 9% are passengers, to seniors, of whom 45% drive and 8% are passengers. 30% of the freshmen decreasing to 21% of the seniors use the MBTA. About 6% of the students, almost entirely women, use commuter trains and 15% walk. A significantly higher percentage of men than women drive to school.

Total Hours Per Week Spent on Schoolwork at Home and at School

Freshmen	35 hours
Sophomores	37 hours
Juniors	39 hours
Seniors	42 hours

III. STUDENT ATTITUDES.

College Choice

IMPORTANT

Financial reasons (e.g., you could live at home, low tuition, available job, etc.). 73%

The school came closest to offering the type of education I wanted. 68%

The reputation of the faculty. 44%

More important to women than to men.

Good public transportation access. 31%

Twice as important to women as to men.

It was near home. 26%

The faculty members were friendly. 25%

It was in the city. 21%

More important to women than to men.

Located in an area of diverse social groupings. 18%

Good private transportation access and parking. 14%

It was the only place that would take me. 8%

It was far from home. 5%

NOT IMPORTANT

It was the only place that would take me. 78%

It was far from home. 72%

Good private transportation access and parking. 60%

More women than men thought it was not important.

Located in an area of diverse social groupings. 37%

More men than women thought it was not important.

IMPORTANT

Opportunity to choose among various living arrangements (e.g., dormitory, parents' home, rented apartment by self, with others, commune, etc.). 72%

More important to women than to men.

Opportunity for casual social relationships with MCA students. 72%

Availability of public transportation. 71%

Importance increased with class rank and was more important to women than to men.

Opportunity for casual social relationships with people not associated with MCA. 66%

Availability of parking. 61%

Importance increased with class rank and was more important to men than to women.

Easy access to cultural resources (e.g., museums, galleries, concert halls, theatres, etc.). 60%

More important to women than to men.

Opportunity for casual social relationships with faculty members. 55%

More important to women than to men.

Availability of part-time jobs. 53%

Being in the country. 36%

Importance decreased with increasing class rank. More important to men than to women.

Easy access to off-campus services (e.g., stores, restaurants, bars, etc.). 35%

More important to women than to men.

Being in the city. 26%

Tended to be highest with sophomore class.

PART III. ART EDUCATION DIVISION

A new department of Media should be formed, as part of the Art Education Division, expanding on the current studio concentrations in Inter-Related Media and Filmmaking and integrating audio-visual and television media.

The Art Education Division should initiate a studio concentration in Educational Technology.

All of the above changes are intended to provide a balanced program across divisions and to provide a maximum potential for interdepartmental program options within a modular curriculum structure.

We welcome your comments and participation in further refinements of these plans.

FIRST YEAR PROGRAM (Continued)

resource, consultative, initiator, different from the normal models of teachers. This course would vary radically with each teacher but in all cases would broaden attitudes about the nature of self and art.

V. Three 3-credit courses in Critical Studies (Liberal Arts) areas.

A. English composition and reading in selected areas of individual interest.

B. Contemporary Trends in Art.

C. Free elective from any Liberal Arts elective with permission of instructor.

This is the basic outline of the first year program. It allows several things: a more individualized and intensive program for each student, a better balance between conceptual (theory), reifying (workshop), and attitudinal areas (studio seminars), and a more balanced potential for developments of all departments within the school. We hope to couple these structural changes to new types of scheduling, allowing more concentrated use of time. These are minimal changes, and already there are indications for very different types of programs.



D. Lowry Burgess
Chairman, Core Division

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